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# Senior Recital: Emily Riggs, soprano

Department of Music, University of Richmond

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SENIOR RECITAL

Emily Riggs, soprano

assisted by

Joanne Kong, piano  
Megan Smith, mezzo-soprano



SATURDAY, APRIL 17, 2004, 3:00 PM  
PERKINSON RECITAL HALL

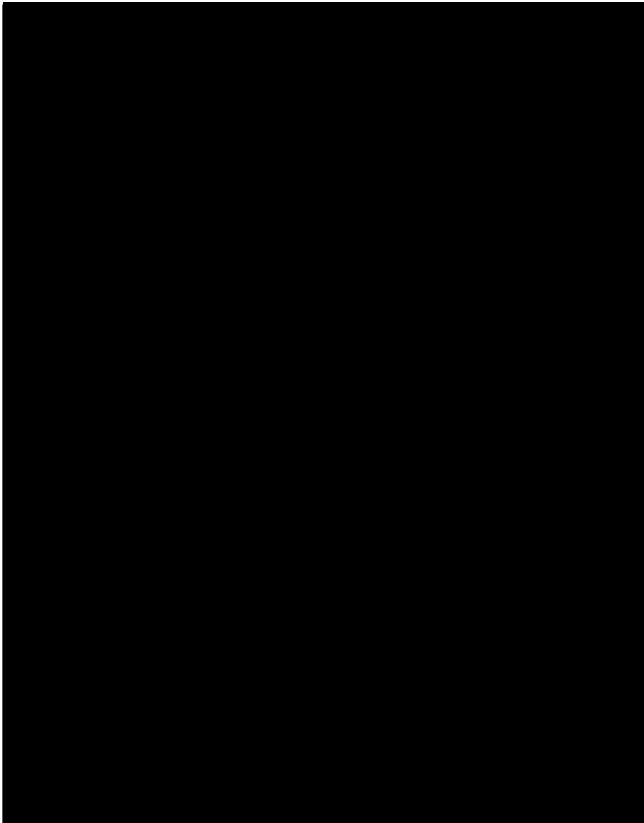
... PROGRAM ...

- |  |                                 |
|--|---------------------------------|
| Cinq melodies populaires grecques  | Maurice Ravel                   |
| 1. Le réveil de la mariée  | (1875-1937)                     |
| 2. Là-bas, ver l'église  |                                 |
| 3. Quel galant m'est comparable  |                                 |
| 4. Chanson des cueilleuses de lentisques   |                                 |
| 5. Tout gai!   |                                 |
| <br>   |                                 |
| Guinse alfin il momento...Deh vieni non tardar<br>from <i>Le Nozze di Figaro</i> | W.A Mozart<br>(1756-1791)       |
| <br>   |                                 |
| Quando m'en vo soletta<br>from <i>La Boheme</i>                                  | Giacommo Puccini<br>(1858-1924) |
| <br>   |                                 |
| Je veux vivre dans le rêve<br>from <i>Romeo and Juliette</i>                     | Charles Gounod<br>(1818-1893)   |
| <br>   |                                 |
| Gypsy Songs, op. 55  | Antonín Dvořák                  |
| 1. Má píseň zas mi láskou zní  | (1841-1904)                     |
| 2. Aj! Kterak trojhranec můj přerозkošně zvoní                                   |                                 |
| 3. A les je tichý kolem kol  |                                 |
| 4. Když mne stará matka  |                                 |
| 7. Dejte klec jestřábu   |                                 |
| <br>   |                                 |
| Recordare<br>from <i>Requiem</i>   | Giuseppe Verdi<br>(1813-1901)   |
| <br>   |                                 |
| Sous le dôme épais<br>From <i>Lakmé</i>  | Léo Delibes<br>(1836-1891)      |

## Cinq melodies populaires grecques

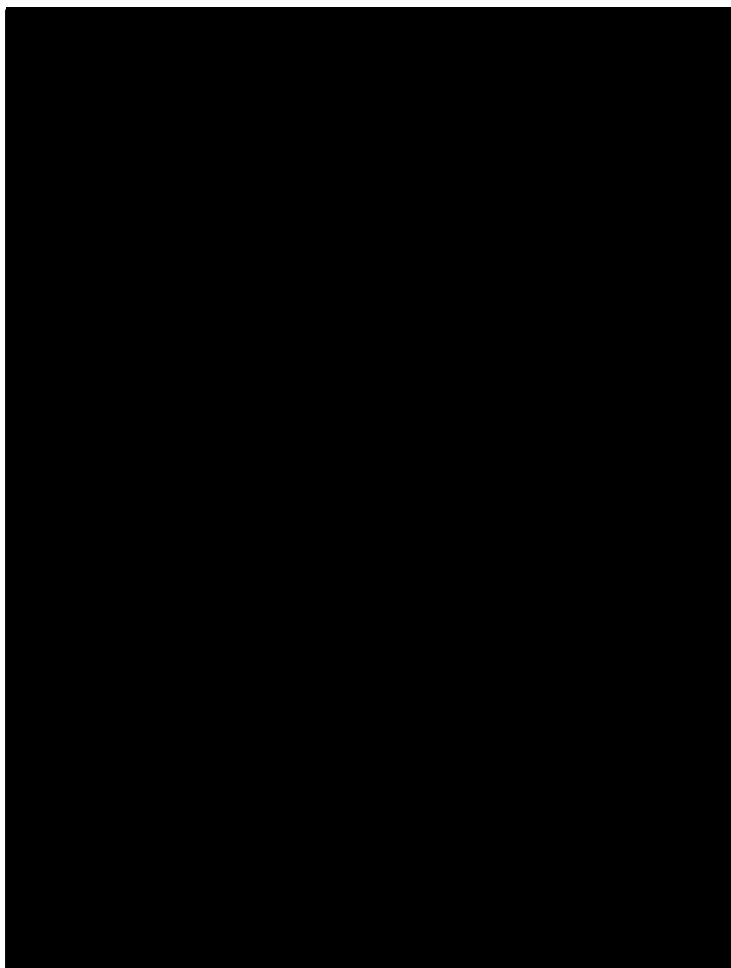
Maurice Ravel was born and raised in France, spending most of his childhood in Paris. At the age of fifteen he began studying composition under the tutelage of well-known French composer Gabriel Fauré. Ravel's unique harmonic style and use of obscure scales made him an outcast in the academic community. Greatly influenced by the harmonic coloration of Debussy's later works, Ravel was also interested in incorporating distinct modal characteristics into his works and exploring their emotional and interpretive effects.

The *Cinq melodies populaire grecque* are composed to the poetry of Michel Dimitri Calvocoressi. Ravel's exploration of modal settings is especially apparent in the second piece, *Là-bas, ver l'église*, in which the tonal quality of the piece is oriented within the phrygian mode.



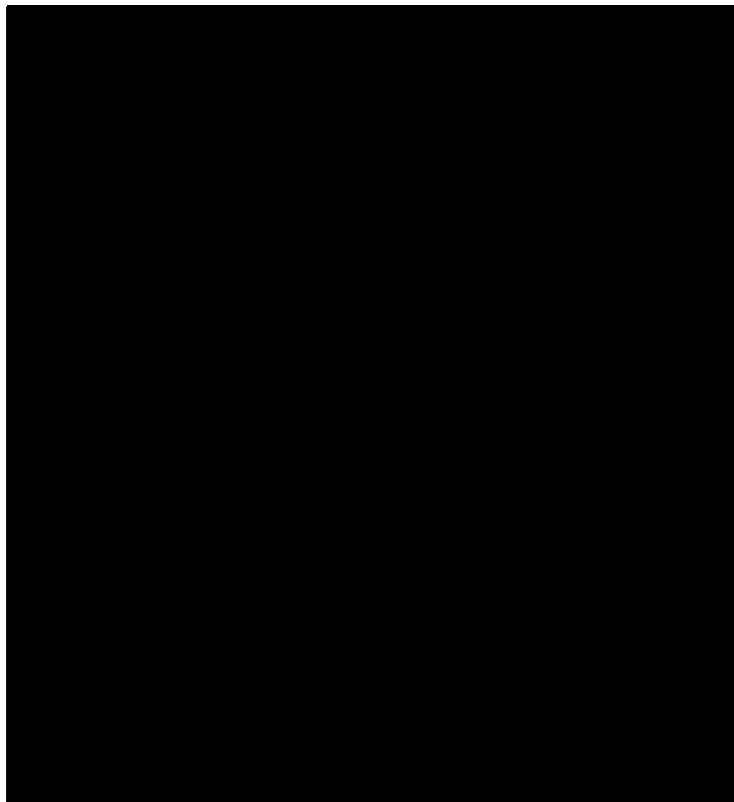
## **Guinse alfin il momento...Deh vieni non tardar**

This recitative and aria occur toward the end of the final act of Mozart's *Le Nozze di Figaro*, which premiered in Vienna in 1786. Susanna and the Countess are engaged in a plot designed to catch the Count while he is being unfaithful to his wife. To get revenge, Susanna and the Countess have arranged a rendezvous in the garden where Susanna, dressed as the Countess, will await her young 'love' Figaro. The Count discovers the secret meeting and hides out of sight while the woman he assumes to be his wife, but who in reality is Susanna in disguise, sings as she eagerly awaits Figaro's arrival. Susanna, all the while aware that the Count is listening from a distance, chooses her words wisely to insight jealousy in the unfaithful Count.



## Quando m'en vo soletta

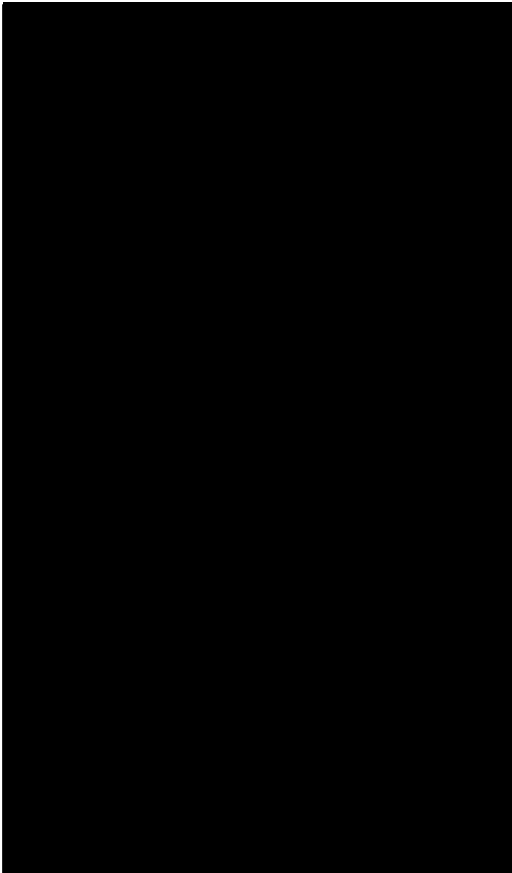
*La Bohème*, which premiered in 1896, is based on a libretto by Giacosa and Luigi Illica. *La Bohème* was one of twelve operas completed by Puccini throughout his compositional career. The plot, which centers around a tale of innocent love and betrayal between Mimì and the poet Rodolfo, captures the essence of the Bohemian lifestyle as the artist Marcello, poet Rodolfo, the philosopher Colline, and the musician Schaunard all strive to make a living in Paris' Latin Quarter. The story ends with the tragic death of Mimì, the heroine, after a long and futile struggle with consumption. Musetta, Marcello's former lover, meets Mimì and the men in a Paris Café. In an effort to regain Marcello's affection she sings the aria *Quando m'en vo soletta*.



## Je veux vivre dans le reve

Gounod began his compositional career in the genre of sacred music, with a particular interest in sixteenth century polyphonic music. In 1849, however, he caught the eye of well-known mezzo-soprano Pauline Viardot, with whose help he received a commission to turn *Sapho*, a libretto by Emile Augier, into a two-act opera in which Viardot would assume the title role. *Sapho* launched Gounod's career as an opera composer and by the time he died in 1893 he had composed a total of twelve operas, of which *Romeo and Juliette* was his ninth.

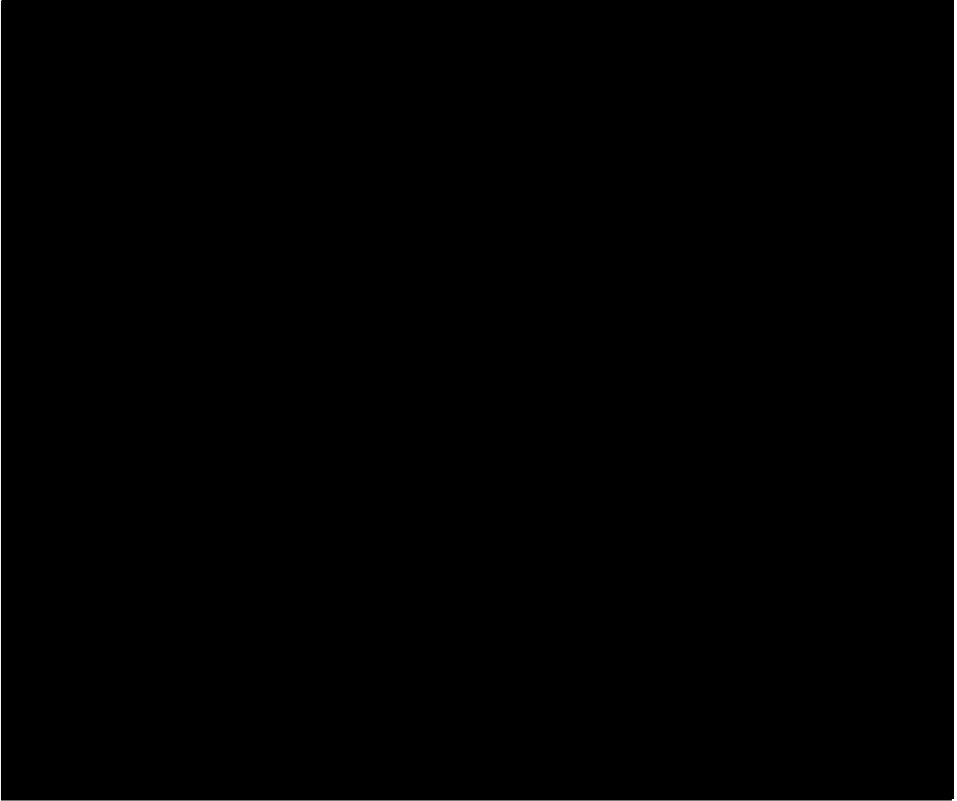
Gounod's *Romeo and Juliette* first premiered in 1891. The plot and libretto are familiar enough, as this is only one of many operas based on the famous Shakespearean tragedy. Gounod's genius, however, exists in his ability to capture the essence of the drama through a variety of harmonic textures and moods. *Je veux vivre dans le reve*, is Juliette's response to those around her who are planning her future marriage. Juliette sings of how she longs for the freedom she once possessed in the innocence of her youth and laments her coming marriage.



## Gypsy Songs, Op. 55

Antonin Dvořák was born in Bohemia to a working class family in September 1841. Dvořák's first interest was the viola, which he played in the Provincial Theatre Orchestra under the direction of the Czech composer Bedřich Smetana. Smetana's influence on Dvořák's later compositions can be heard through his use of folk music idioms in vocal and instrumental music alike. Dvořák spent much of his life as a professor at the Prague Conservatory until 1892 when he moved to the United States in order to teach at the National Conservatory in New York City.

Dvořák's Gypsy Songs are composed of seven poetic texts that illustrate the different aspects of gypsy life. His unique harmonies capture the variety of emotions and contrast the ruggedness of nature and the carefree life of the gypsy with the serenity and calm repose of peaceful nights and comforting memories.

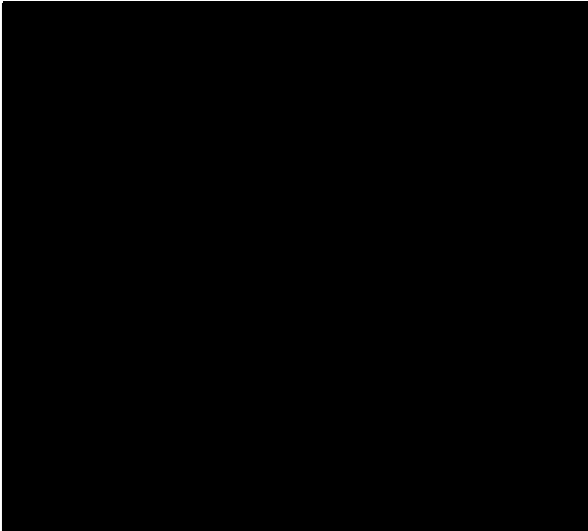




## Recordare, Jesu pie

Giuseppe Verdi was born to a middle class family in the small town of Busseto, Italy. He received a great deal of musical training early in his life and was employed by several churches in Busseto during his teenage years. Verdi began the significant part of his compositional career in 1839 with his first opera *Oberto*. He then followed *Oberto* with a total of eighteen additional operas, including the well known *Nabucco*, *Aida* and *La Traviata*. The financial security Verdi gained from his early success in opera allowed him to experiment freely in other genres like sacred music and chamber works. In 1874 Verdi composed the *Messa da Requiem* in memory of Alessandro Manzoni, the famous Italian novelist and poet.

Verdi's *Requiem* is composed of seven sections, the *Requiem*, *Dies irae*, *Offertorium*, *Sanctus*, *Agnus Dei*, *Lux aeterna*, and the *Libera me*. The *Recordare*, appears in the second of these sections, the *Dies irae*. Verdi has incorporated many characteristics of his early operas into the *Requiem*. The soloists assume particular personalities within the narrative and much of the musical material reflects the drama and suspense of his theatrical compositions. In contrast to his dramas, however, the *Requiem* maintains a certain musical consistency that unifies the entire work despite the contrasting moods and forms of presentation. The harmony between the two voices in the *Recordare* is particularly important to the sentiment of this movement. Each phrase is an intricately crafted sequence of harmony and dissonance that captures the pathetic and pleading nature of the text.



## Sous le dôme épais

Set in 19th century India, Léo Delibes' *Lakmé* (1883) tells the ill-fated love story between Lakme, an Indian maiden, and Gerald, an English Army officer. The famed "Flower Duet" appears in the middle of Act I. When Lakmé's father journeys into town for a festival, he leaves Lakmé and her maidservant Mallika to bathe in the river. As they walk along the countryside, they admire the blue lotus flowers, hoping that their charm will evoke the goddess Ganessa and send Lakmé's father good luck. The haunting melody, created by ascending thirds and a shapely legato line, captivates the listener and adds to the exotic ambiance of the Indian landscape. The listener can almost sense the intoxicating beauty of both the flowers and the imminent relationship between Lakmé and Gerald.  
(note by Megan Smith)

